

**PRICE, \$2.00 A YEAR.**

...the most deprecate; still he  
 but magnanimously gives them the wink of consan-  
 crinity.

Some persons entertain the opinion that in Shake-  
 speare's ghosts, witches, fairies, spectres, and the like,  
 he exhibited the rarest quality of mind. These are  
 undoubtedly wonderful creations, but they are really  
 as spiritual than others, which, though lacking the  
 name, have the quality of the thing. The highest su-  
 pernatural is found in the purest, highest, most beau-  
 tiful souls. In the *Tempest*, Ariel is not as super-  
 natural as Miranda. Shakespeare, in his transcendently  
 beautiful embodiments of feminine excellence, passed  
 into a region of thought and sentiment, altogether  
 more supernatural than the region in which he shaped  
 his delicate Ariel and his fair Titania. Literature  
 counts many eminent female poets and novelists, but  
 not one who ever approached Shakespeare in the purity,  
 the sweetness, the refinement, the elevation, of his per-  
 ceptions of feminine character, or been able to embody  
 his perceptions in poems.

The Shakespearean woman, through all radiations from  
 the great ideal of womanhood, are at the same time  
 intensely individualised. Each has a separate soul,  
 and the processes of intellect as well as emotion are  
 different in each. Imogen is perhaps the most com-  
 pletely expressed of Shakespeare's women. When the  
 course of her husband's inconstancy, the possible object  
 of his sensual whim is at once consummated in the fire that  
 snaps from her impassioned lips :

*"Some ray of Italy,  
 Whose mother is her painting, both betrayed him."*

Mr. Collier, unfortunately misapprehending the inextinctive  
 action of Imogen's mind, thinks the true reading  
 should be, "somebody her painting."

And now think of the emphasis of soul possessed by  
 Shakespeare. Under the language that that spans the  
 space between *Daphne* or *Antiope* and *Gebo*, and *Imo-  
 gen* or *Cordelia*, lies the Shakespearean world. But did  
 not the world itself lie in the eye, in the eye before  
 the light of the eye and the light of the soul? In the  
 play of *Antony and Cleopatra*, he has put just the  
 spirit of the universe in the eyes of the women to have been his  
 own. The world of his glance into the universe  
 of matter and mind.

*Is Shakespeare's subtle book of mystery  
 I read a little.*







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Extract—page 172.

SHE CALLS ME FATHER.

She calls me "father"—through my ear  
That thrilling name shall never hear,  
Yet to my heart affection  
I feel in sweet imaginings;  
The sound its gushing music roll  
The stream of rapture thro' my soul;  
And when she starts to welcome me,  
And when she totters to my knee,

And when she claims it to embrace  
My bosom for a hiding place  
And when she nestling there reclines,  
And with her arms my neck entwines,  
And how her lips of roses meet,  
To press their sweetest on my cheek,  
Or when upon my careful breast  
I lay her to her cherub rest,  
The heart to which I hold my life  
Swells with unutterable love!

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